

# The Virtuoso-Pianist.

## Part I.

### Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.

#### Nº 1.

Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

For studying the 20 exercises in this First Part, begin with the metronome set at 60, gradually increasing the speed up to 108; this is the meaning of the double metronome-mark at the head of each exercise.

Lift the fingers high and with precision, playing each note very distinctly.

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(M.M. ♩ = 60 to 108.)

1. *mf*

ascending

5 4

descending

1 2

(1) For brevity, we shall henceforward indicate only by their figures those fingers which are to be specially trained in each exercise; e. g., 3-4 in Nº 2; 2-3-4 in Nº 3, etc.

Observe that, throughout the book, both hands are continually executing the same difficulties; in this way the left hand becomes as skilful as the right. Besides, the difficulties executed by the left hand in ascending, are exactly copied by the same fingers of the right hand in descending; this new style of exercise will cause the hands to acquire perfect equality.

As soon as Ex. 1 is mastered, go on to Ex. 2 without stopping on this note.

No. 2.

(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.

2. (1)

(1) The fourth and fifth fingers being naturally weak, it should be observed that this exercise, and those following it up to No. 31, are intended to render them as strong and agile as the second and third.

(2-3-4) Before beginning to practise N<sup>o</sup> 3, play through the preceding exercises once or twice without stopping. When N<sup>o</sup> 3 is mastered, practise N<sup>o</sup> 4, and then N<sup>o</sup> 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.

3.

# Nº 4.

(3-4-5) (1) Special exercise for the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers of the hand.

4.

# № 5.

(1-2-3-4-5) We repeat, that the fingers should be lifted high, and with precision, until this entire volume is mastered.

5.

(5) To obtain the good results which we promise those who study this work, it is indispensable to play daily, at least once, the exercises already learned.

6.

The musical score is divided into five systems, each containing a treble and bass staff. The first system is marked with a large '6.' on the left. The music is written in 2/4 time. The first two systems feature complex scale-like passages with many beamed notes. The third system continues with similar patterns but includes some rests. The fourth system shows a more varied melodic line in the treble staff. The fifth system concludes with a final cadence. Fingerings are indicated by numbers 1 through 5 above or below the notes. The bass staff often plays a steady accompaniment of eighth or sixteenth notes.

(3-4-5) Exercise of the greatest importance for the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers.

7.

1 3 2 4 3 5 4 3    1 3 2 4 3 5 4 3    1    4    1    4    1    4

5 3 4 2 3 1 3 4    5 3 4 2 3 1 3 4    5    3    5    3    5    3

1 4    1 4    1 4 3    1 4 3    1 4    1 4

5 3    5 3    5 3 4    5 3 4    5 3    5 3

1 4    1 4    1 3    5 3 4 2 3 1 3 4    5 3    5 3

5 3    5 3    5 3    1 3 2 4 3 5 4 3    1 5 4    1

5 3    5 3    5 3    5 3    5 3    5 3

1 3    1 3    1 3    1 3    1 3    1 3

5 3    5 3    5 3    5 3    5 3

1 3    1 3    1 3    1 3    1 3

(1-2-3-4-5) Very important exercise for all five fingers.

8.

The exercise is a piano finger drill in 2/4 time, consisting of six systems of two staves each. The notation includes various fingerings (1-5) and slurs. The piece concludes with a double bar line and a repeat sign.



Extension of the 4<sup>th</sup> and 5<sup>th</sup>, and general finger-exercise.

9.

Measures 1-5 of exercise 9. The music is in 2/4 time. The right hand plays a sequence of eighth notes: 1 2 3 2 4 3 5 4. The left hand plays a sequence of eighth notes: 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 6-11 of exercise 9. The right hand continues the sequence 1 2 3 2 4 3 5 4. The left hand continues the sequence 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 12-17 of exercise 9. The right hand continues the sequence 1 2 3 2 4 3 5 4. The left hand continues the sequence 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 18-23 of exercise 9. The right hand continues the sequence 1 2 3 2 4 3 5 4. The left hand continues the sequence 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 24-29 of exercise 9. The right hand continues the sequence 1 2 3 2 4 3 5 4. The left hand continues the sequence 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

10.

10.

This piano score for exercise 10 consists of five systems of two staves each, in 2/4 time. The first system (measures 1-5) includes fingerings (1-5) and articulation marks (1) and 5. The second system (measures 6-10) continues the pattern. The third system (measures 11-15) includes a second articulation mark (2). The fourth system (measures 16-20) shows the progression of the exercise. The fifth system (measures 21-25) concludes with a final measure (measure 30) featuring a double bar line and a fermata.

(3-4-5) Another preparation for the trill, for the 4<sup>th</sup> and 5<sup>th</sup> fingers.

11.

1 2 5 4 5 4 3 4

5 3 1 2 1 2 3 2

1 2

5 3

1 2

5 3

5 2 1

1 3 5

5 2

1 3 5

Extension of 1-5, and exercise for 3-4-5.

12.

5 4 3 2 1 2 3 4  
1 5 3 4 5 4 3 2 1

5 4 3 2 1 2 3 4  
1 5 3 4 5 4 3 2 1

5 4 3 2 1 2 3 4  
1 5 3 4 5 4 3 2 1

5 4 3 2 1 2 3 4  
1 5 3 4 5 4 3 2 1

5 4 3 2 1 2 3 4  
1 5 3 4 5 4 3 2 1

13. (3-4-5)

Exercise 13, measures 1-5. The piece is in 2/4 time. The right hand plays a melody with fingerings 3, 1, 4, 2, 5, 3, 4, 5. The left hand plays a bass line with fingerings 3, 5, 2, 4, 1, 3, 2, 1. The first measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The second measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The third measure has a fingering of 3, 1, 4, 2, 5. The fourth measure has a fingering of 3, 1. The fifth measure has a fingering of 3, 1.

Exercise 13, measures 6-10. The right hand continues the melody with fingerings 3, 1, 4, 2, 5, 3, 4, 5. The left hand continues the bass line with fingerings 3, 5, 2, 4, 1, 3, 2, 1. The sixth measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The seventh measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The eighth measure has a fingering of 3, 1, 4, 2, 5. The ninth measure has a fingering of 3, 1. The tenth measure has a fingering of 3, 1.

Exercise 13, measures 11-15. The right hand continues the melody with fingerings 3, 1, 4, 2, 5, 3, 4, 5. The left hand continues the bass line with fingerings 3, 5, 2, 4, 1, 3, 2, 1. The eleventh measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The twelfth measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The thirteenth measure has a fingering of 3, 1, 4, 2, 5. The fourteenth measure has a fingering of 3, 1. The fifteenth measure has a fingering of 3, 1.

Exercise 13, measures 16-20. The right hand continues the melody with fingerings 3, 1, 4, 2, 5, 3, 4, 5. The left hand continues the bass line with fingerings 3, 5, 2, 4, 1, 3, 2, 1. The sixteenth measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The seventeenth measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The eighteenth measure has a fingering of 3, 1, 4, 2, 5. The nineteenth measure has a fingering of 3, 1. The twentieth measure has a fingering of 3, 1.

Exercise 13, measures 21-25. The right hand continues the melody with fingerings 3, 1, 4, 2, 5, 3, 4, 5. The left hand continues the bass line with fingerings 3, 5, 2, 4, 1, 3, 2, 1. The twenty-first measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The twenty-second measure has a fingering of 3, 1, 4, 2, 5, 3, 4, 5. The twenty-third measure has a fingering of 3, 1, 4, 2, 5. The twenty-four measure has a fingering of 3, 1. The twenty-fifth measure has a fingering of 3, 1.

(3-4) Another preparation for the trill, for the 3<sup>rd</sup> and 4<sup>th</sup> fingers.

14.

This piano exercise, numbered 14, is written in 2/4 time and consists of five measures. It is designed as a preparation for trills for the 3rd and 4th fingers. The exercise is presented in a grand staff with a treble and bass clef. The right hand (treble clef) plays a series of eighth-note patterns, while the left hand (bass clef) plays a corresponding eighth-note accompaniment. The patterns involve ascending and descending scales and trills, with fingerings indicated by numbers 1 through 5. The exercise concludes with a double bar line and a final chord in the right hand.

Extension of 1-2, and exercise for all 5 fingers.

15.

1 2 1 3 2 4 3 5 1 2 1 3 2 4 3 5 1 2 1 3 2 4 1 2 1 3 2 1 2 1 3

1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1

1 2 1 3 1 2 1 3 1 2 1 3 5 3 4 2 3 1 2 1 5 3 4 2 3 1 2 1 1 2 1 3 2 4 3 5 1 2 1 3 2 1 2 1 3

2 1 2 1 2 1 2 1 2 1 2 1 2 1 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3

2 1 2 1 2 1 2 1 2 1 3 1 3 2 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 3 4

Extension of 3-5, and exercise for 3-4-5.

16.

1 3 2 3 5 4 3 4    1 3 2 3 5    1 3 2 3 5    1 3 5    1 5

5 3 4 3 1 2 3 2    5 3 4 3 1    5 3 4 3 1    5 3 1    5 3 1

1 5    1 5    1 5    1 5    1 5    1 5

5 1    5 1    5 1    5 1    5 1    5 1

1 5    1 5    1 5    5 2 3 2 1 2 3 2    5 2 3 2 1 2 3 2    5 2 3 2 1 2 3 2

5 1    5 1    5 1    1 3 2 3 5 4 3 4    1 3 2 3 5 4 3 4    1 3 2 3 5 4 3 4

5 2 1    5 2 1    5 2 1    5 2 1    5 2 1    5 2 1

1 3 5    1 3 5    1 3 5    1 3 5    1 3 5    1 3 5

5 2    5 2    5 2    5 2    5 2

1 3    1 3    1 3    1 3    1 3



Extension of 1-2, 2-4, 4-5, and exercise for 3-4-5.

17.

1 2 4 3 5 4 3 4  
5 4 2 3 1 2 3 2

1 2 4 5  
5 4 2 1

1 2 4 5  
5 4 2 1

1 2 4 5  
5 4 2 1

1 2 4 5  
5 4 2 1

(1-2-3-4-5)

18.

The first system of musical notation for exercise 18 consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The music is written in a continuous, flowing style with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 5 above or below the notes. The system ends with a double bar line.

The second system of musical notation for exercise 18 continues the piece. It features two staves with a treble staff in 2/4 time and a bass staff in 4/4 time. The notation includes various rhythmic patterns and fingerings. The system concludes with a double bar line.

The third system of musical notation for exercise 18 continues the piece. It features two staves with a treble staff in 2/4 time and a bass staff in 4/4 time. The notation includes various rhythmic patterns and fingerings. The system concludes with a double bar line.

The fourth system of musical notation for exercise 18 continues the piece. It features two staves with a treble staff in 2/4 time and a bass staff in 4/4 time. The notation includes various rhythmic patterns and fingerings. The system concludes with a double bar line.

The fifth system of musical notation for exercise 18 continues the piece. It features two staves with a treble staff in 2/4 time and a bass staff in 4/4 time. The notation includes various rhythmic patterns and fingerings. The system concludes with a double bar line.

(1-2-3-4-5)

19.

The first system of musical notation for exercise 19, consisting of five measures. The treble clef staff begins with a key signature of one flat (Bb) and a 2/4 time signature. The first measure is marked with the fingering (1-2-3-4-5). The bass clef staff contains a continuous eighth-note accompaniment. Fingerings are indicated for both hands: the right hand uses 1, 5, 3, 4, 5, 3, 2, 4; the left hand uses 5, 1, 3, 2, 1, 3, 4, 2. The system concludes with a final measure in the treble clef showing a descending eighth-note scale with fingering 1, 5, 3.

The second system of musical notation, consisting of six measures. The treble clef staff continues the eighth-note pattern with various fingering combinations such as 1, 5; 1, 5, 3; 1, 5, 3, 4; 1, 5, 3, 4, 5; and 1, 5, 3, 4, 5, 3. The bass clef staff maintains the eighth-note accompaniment with fingerings like 5, 1; 5, 1, 3; 5, 1, 3, 2; 5, 1, 3, 2, 4; 5, 1, 3, 2, 4, 5; and 5, 1, 3, 2, 4, 5, 3.

The third system of musical notation, consisting of six measures. The treble clef staff features more complex fingering patterns including 1, 5, 3, 4, 5, 3, 2, 4; 1, 5, 3, 4, 5, 3, 2, 4, 5; 1, 5, 3, 4, 5, 3, 2, 4, 5, 3; 5, 1, 3, 2, 1, 3, 4, 2; 5, 1, 3, 2, 1, 3, 4, 2; and 5, 1, 3, 2, 1, 3, 4, 2. The bass clef staff continues the eighth-note accompaniment with fingerings such as 5, 1, 3, 2, 4; 5, 1, 3, 2, 4, 5; 5, 1, 3, 2, 4, 5, 3; 1, 5, 3, 4, 5, 3, 2, 4; 1, 5, 3, 4, 5, 3, 2, 4; and 1, 5, 3, 4, 5, 3, 2, 4.

The fourth system of musical notation, consisting of six measures. The treble clef staff shows patterns like 5, 1, 3, 4, 2; 5, 1, 3, 4, 2; 5, 1, 3, 4, 2; 5, 1, 3, 4, 2; 5, 1, 3, 4, 2; and 5, 1, 3, 4, 2. The bass clef staff continues the eighth-note accompaniment with fingerings such as 1, 5, 3, 2, 4; 1, 5, 3, 2, 4; 1, 5, 3, 2, 4; 1, 5, 3, 2, 4; 1, 5, 3, 2, 4; and 1, 5, 3, 2, 4.

The fifth system of musical notation, consisting of five measures. The treble clef staff features a descending eighth-note scale with fingering 5, 4, 3, 2, 1. The bass clef staff continues the eighth-note accompaniment with fingerings like 1, 2, 4; 1, 2, 4; 1, 2, 4; 1, 2, 4; and 1, 2, 4. The system concludes with a final measure in the bass clef showing a whole note chord with fingering 1, 2, 4.

Extension of 2-4, 4-5, and exercise for 2-3-4.

22

20.

End of Part I.

After having mastered this First Part, play it through once or twice daily for some time before commencing the study of the Second ('transcendent') Part; by so doing, one is sure to obtain every possible advantage that this work promises. Complete mastery of Part I gives the key to the difficulties found in Part II.